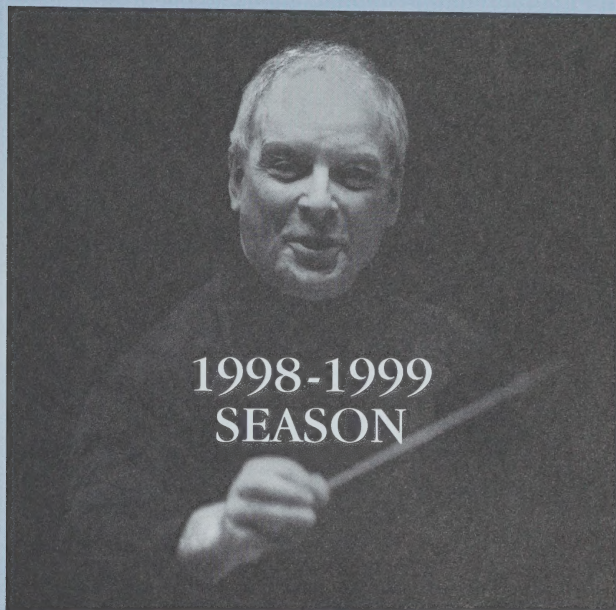


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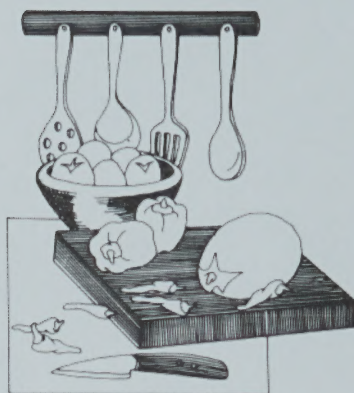
CLASSICAL MASTERS: MOZART & HAYDN

Bernard Labadie
GUEST CONDUCTOR

Christine Brandes
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Handel & Haydn Society
Orchestra and Chorus

FEBRUARY 19, 1999
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Handel & Haydn Society
Christopher Hogwood, Artistic Director
John Finney, Associate Conductor
1998-1999 Season

Friday, February 19, 1999 at 8:00 p.m.
New England Conservatory's Jordan Hall

Bernard Labadie, Conductor

Wolfgang Amadé Mozart
[1756-1791]

Church Sonata in B-flat Major, K.212 [1775]
Church Sonata in E-flat Major, K.67 [1772]
Church Sonata in B-flat Major, K.68 [1772]
(*Church Sonatas are performed without pause.*)

“Kommet her, ihr frechen Sünder”, K.146 [1779]
Christine Brandes, soprano

“Ergo interest, an quis - Quære superna”, K.143 [1770]
Christine Brandes, soprano

Church Sonata in C Major, K.336 [1780]

“Sub tuum præsidium”, K.198 [1774]
Christine Brandes, soprano; Mara Bonde, soprano

—Intermission—

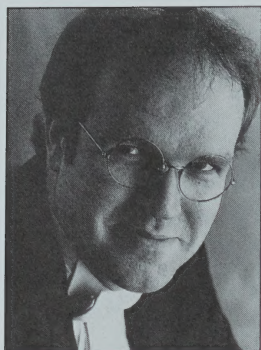
Franz Joseph Haydn
[1732-1809]

Missa in Angustiis, “Nelsonmesse” [1798]

Christine Brandes, soprano; Pamela Dellal, alto
William Hite, tenor; Donald Wilkinson, bass

*H&H kindly requests that patrons turn off all pagers, cell phones,
and electronic watches during the concert.*

BERNARD LABADIE, GUEST CONDUCTOR



Bernard Labadie is considered one of Canada's most respected and promising young conductors. He is best known for his work with the two ensembles he founded: the Québec orchestra Les Violons du Roy, and the professional choir La Chapelle de Québec which are celebrated for their authentic interpretations of seventeenth and eighteenth century repertoire. Frequently invited to direct symphony and chamber orchestras in Canada and abroad, he has appeared with the Manitoba Chamber Orchestra, the Montreal Symphony, the National Arts Centre Orchestra, and the CBC Vancouver Orchestra. Mr. Labadie is also Music Director of the Opéra de Québec, where he has led productions of Verdi's *Nabucco*, Bizet's *Carmen*, Rossini's *La Cenerentola*, and Mozart's *Le nozze di Figaro*. He has recorded for various labels including Hyperion, Adés, Syrinx, and Dorian.

CHRISTINE BRANDES, SOPRANO



Christine Brandes has appeared frequently with H&H, most recently in the 1997-1998 season's opening concert performances of Handel's *L'Allegro, Il Penseroso ed il Moderato*. Ms. Brandes made her H&H debut in 1996 singing the role of Amor in the fully staged opera production of Gluck's *Orfeo ed Euridice* with Mark Morris and the Mark Morris Dance Group. Other engagements this season have included performances of Handel's *Solomon* with the Philharmonia Baroque Orchestra (Nicholas McGegan), Bach's *Magnificat* and arias from *Guilio Cesare* with The Cleveland Orchestra (John Nelson), as well as *Messiah* with the Minnesota Orchestra (Harry Bicket), and with the National Symphony Orchestra (Ton Koopman). Operatic roles this season have included Morgana in Handel's *Alcina* with the Opéra de Nancy and Alceste in the Göttingen Opera Festival's production of Handel's *Arianna*. Ms. Brandes has recorded for Harmonia Mundi, BMG/Conifer, and Koch International.

MARA BONDE, SOPRANO



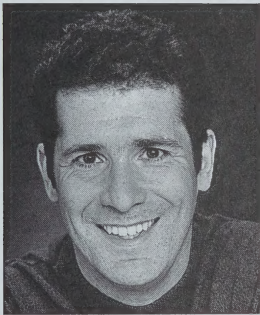
Mara Bonde has appeared as soloist with Boston Baroque, Back Bay Chorale, and Newburyport Choral Society. Ms. Bonde has performed extensively in the Boston area with the Handel & Haydn Society Educational Outreach Quartet and Opera New England. She has sung with the Robert Shaw Choral Institute and is a featured soloist in their Telarc recording, *Appear and Inspire*. Recent roles include Zerlina in *Don Giovanni*, Adina in *The Elixir of Love*, Pamina in *The Magic Flute*, and the world premiere of Andy Vores' *Freshwater*. Her most recent performances were with the Boston Musical Theater in Cambridge and Brussels, Belgium, in a cabaret celebrating the 50th birthday of NATO.

PAMELA DELLAL, MEZZO-SOPRANO



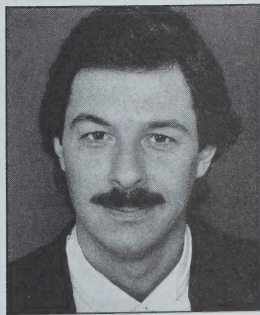
Pamela Dellal has performed as soloist under the likes of William Christie and Roger Norrington with various renowned ensembles such as Aston Magna, the Dallas Bach Symphony, Opera New England, and the National Chamber Orchestra. Last season, Ms. Dellal received critical acclaim for her performance in Vivaldi's *Credo* with the Handel & Haydn Society, under the direction of Christopher Hogwood. Opera credits include *Vanessa*, *The Rape of Lucretia*, and *Dido and Aeneas*. Ms. Dellal is a founding member of Favella Lyrica and Acting Director of the women's ensemble Vox Feminae. She is a soloist in the nationally acclaimed presentations of J.S. Bach's cantata cycle with Emmanuel Music. She has recorded for Arabesque Records and KOCH International Classics.

WILLIAM HITE, TENOR



A frequent guest on the H&H stage, William Hite's critically acclaimed performances of Handel and Bach have led to engagements with period-instrument orchestras throughout North America including Portland Baroque, Tafelmusik in Toronto, and Philharmonia Baroque in San Francisco. Mr. Hite can be heard on the Denon recording of Mozart's *Requiem* with the Boston Early Music Festival Orchestra, under the direction of Andrew Parrot. He has made numerous award-winning recordings with Sequentia and the Boston Camerata on BMG and Erato. Since 1986, Mr. Hite has been a soloist at the Emmanuel Church in Boston in nationally acclaimed presentations of J.S. Bach's cantata cycle. He has performed at various music festivals in Santa Fe, Tanglewood, Aix-en-Provence, and Athens. Mr. Hite is a member of the voice faculty at Boston University.

DONALD WILKINSON, BASS



Donald Wilkinson enjoys a distinguished career in concert, opera, oratorio, recital, and contemporary music and has appeared throughout the United States and Canada. In 1990, as a Tanglewood fellow, Mr. Wilkinson was heard at the Festival of Contemporary Music in Stravinsky's *The Flood*. Opera credits include Marcello in *La Bohème*, Germont in *La Traviata*, Belcore in *L'Elisir d'Amore*, Sam in *Trouble in Tahiti*, Konecny in the American premiere of Janacek's *Fate*, and Otto in the world premiere of Newell Hendrick's *Ascona*. In 1996-97, he recorded the role of Johnny in Weill's *Johnny Johnson* for Erato Disques and is featured on releases of John Harbison's *Recordare* with Emmanuel Music on Koch International Classics and *Angels* with the Boston Camerata on Erato.

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Katharine Emory

Susan Byers Paxson

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Mary Ann Valaitis

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The H&H Chorus is funded in part by a generous gift from the Wintersauce Foundation

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SACRED GEMS FROM CLASSICAL MASTERS

Kathryn Welter

Wolfgang Amadé Mozart (1756-1791) composed sacred music throughout his life, beginning during his early Salzburg youth. One of his first sacred works is a motet in English, "God is Our Refuge," presented in 1765 at Leopold Mozart's wish to the British Museum as an example of young Wolfgang's work. In the years preceding his final move to Vienna (1760s-1781), sacred music occupied Mozart a great deal, particularly when he was in residence in Salzburg. He wrote more than a dozen short liturgical or para-liturgical pieces as well as four masses and two litany settings before composing the motet settings heard in this concert.

Salzburg is sometimes called the "German Rome" for its numerous churches, squares, and fountains. In the eighth century, the bishopric of Salzburg was elevated to an archdiocese, making the Archbishop of Salzburg a papal legate. In 1278 Rudolf of Hapsburg made the archbishops of Salzburg imperial princes. By 1700, Salzburg had increased in power and breadth to its northern and western boundaries in today's Bavaria and to the east and south, as far as Wiener Neustadt and Graz, and in 1771, following the death of Archbishop Schrattenbach, a new prince had to be elected. However, instead of choosing one among several locally known candidates, the imperial court in Vienna interfered with the archbishop's election, and Heironymus, Count of Colloredo, Prince-Bishop of Gurk and second son of the imperial state vice-chancellor, was elected Archbishop of Salzburg by an unpopular majority.

Archbishop Colloredo, whose reign lasted from 1772 to 1803, inherited a court music of great talent and accomplishment, with regular composition of works for both cathedral and court, including works by Anton Adlgasser, Michael Haydn, and Leopold and Wolfgang Mozart. His radical reforms, designed to modernize and secularize the diocese, had a

detrimental effect on the court music. He eventually replaced traditional Latin liturgical composition with obligatory German hymns at church services, and he restricted instrumental music at court and abolished it in the cathedral. It is during this decade and in such an atmosphere that Wolfgang Mozart composed his sacred works, *Ergo interest*, *Sub tuum praesidium*, and *Kommet her, ihr frechen Sünder*.

Ergo Interest (K. 143/73a) is a short sacred motet in G Major for soprano, strings, and organ. It was probably composed in Salzburg in late 1773, following the 17-year-old Mozart's

journeys to Italy (returning in March) and Vienna (July, August and September). It is of little wonder that this work, consisting of a recitative and an aria, sounds Italianate and even operatic in style. Mozart employs dramatic devices such as a sudden *forte* and several chromaticisms just before the first vocal entry, as well as florid passages on the words "non cura reliqua" before the cadence. The singer is given the opportunity for miniature

cadenzas both at the recapitulation and at the end of the aria. The title text is that of the recitative, and refers to a rhetorical question,

"Ergo interest, an quis male vivat, an bene?"

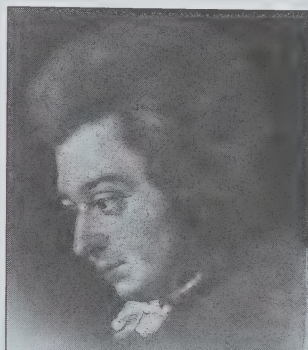
(Is it then important, whether one lives wickedly or virtuously?)

The following aria proposes a solution:

"Quaere superna, fuge terrena."

(Seek what is heavenly; flee what is earthly.)

On his return from Vienna in the fall of 1773, in addition to this piece, he composed several symphonies and his first original piano concerto, K.175. It is one of these symphonies, the "little G Minor," that is said to mark his emergence from a gifted youth into a great composer. Modern audiences may remember



Wolfgang Amadé Mozart

this symphony as the opening music to the film “Amadeus.”

Sub tuum praesidium (K. 198/C3.08) is an offertory in F major, performed here by two sopranos, strings, and organ and is said to be an adaptation of a secular work. This year also saw the composition of three more symphonies, two concertos (including the bassoon concerto, K. 191/186e), a serenade, and two masses.

In January 1779, Mozart was appointed cathedral organist upon his return to Salzburg after an extended 16-month European tour, succeeding Adlgasser, who had died in 1777. His contract stated that he “shall as far as possible serve the Court and the Church with new compositions made by him.” His duties included playing in the cathedral, at court and in the chapel, composing as required, and instructing the choirboys. It is during these first months as court organist that his sacred German work, *Kommet her, ihr frechen Sünder* (K. 146/317b) was composed. *Kommet her, ihr frechen Sünder* is a passion aria written for soprano, two violins, viola, cello, and organ in B Flat major. It is likely that he completed it in spring 1779. The aria, which is a relatively short 50 measures, is thought to have been conceived as an insertion in a German sacred oratorio. Mozart’s time in Salzburg drew to a close with the composition of his Coronation Mass, K. 317, and the *Missa solemnis*, K. 337.

Franz Joseph Haydn (1732-1809) visited London twice during the 1790s where he was received with great anticipation. After almost 30 years in the service of the Court of Eszterháza, these visits were important landmarks in Haydn’s life, for they marked a change in his reception from the provincial to the cosmopolitan, and they provided him with fresh stimulation to compose a number of significant new works. Haydn returned to the service of Prince Esterházy in August 1795 following a very successful second visit to London that had begun in January 1794. He had participated in two spring concert seasons, those sponsored by Johann Peter Salomon in 1794, and a new series, the “Opera Concerts,” of

spring 1795, as well as numerous individual concerts and command performances. In the spring of 1795, Haydn played, conducted, and even sang on numerous occasions for the royal family at the Duke of York’s residence and for the Prince of Wales at Carlton House. Although he was urged by the King and Queen to remain in London, Haydn wanted to return to Vienna, urged on, no doubt, by the death of Prince Paul Anton Eszterházy in January 1794. Paul Anton’s son, the younger Prince Nikolaus II, had written as early as that summer to ask Haydn to return and re-establish the orchestra. Haydn asked for and received another year’s leave, but in August 1795 he did indeed return to take up his musical duties for Prince Nikolaus II Eszterházy.

Haydn’s duties upon his return were relatively light; he was commissioned by Nikolaus

II to compose a new mass each year for the nameday (8 September) of the Prince’s wife, Princess Maria Hermenegild. Between 1796 and 1802 Haydn wrote six masses for the Princess, which now rank among the greatest and most uplifting of accompanied mass settings. The third work belonging to this group has probably become the most popular. The D Minor *Missa in Angustiis* (translated variously as Mass in Time of Anxiety or Mass

in Time of War), was composed between July 10 and August 31, 1798 and performed in the parish church at Eisenstadt the following month. Haydn’s title was probably in reference to the state of war between Austria and France at the time.

The nickname commonly associated with this mass, the “Lord Nelson” Mass, was probably coined in 1800. It is then that Lord Horatio Nelson, the English naval hero who defeated the French fleet in the Battle of the Nile at Abukir on August 3, 1798, visited Haydn in Eisenstadt and attended a performance of the *Missa in Angustiis* in his honor. The music itself may have also inspired the association with Lord Nelson, specifically the prominent contribution of trumpets, especially in the “Benedictus.” The mass has the unusual scoring of two trumpets,



Franz Joseph Haydn

timpani, strings, and organ, omitting woodwinds and horns. The result is a transparent brilliance in texture. The original published score, which appeared in 1802, does employ flute, oboes, and bassoons in an arrangement that was not Haydn's own but was probably sanctioned by him.

The *Missa in Angustiis*, like the other five masses written during this period, is seen as a continuation of Haydn's symphonic style in the realm of church music. The rhythmic opening *Kyrie* is in D Minor and establishes the tense *in angustiis* character of the work. The solo soprano is prominent, and the movement is clearly influenced by sonata form, as are the *Gloria*, *Benedictus*, and *Dona nobis pacem*.

The large-scale design of the *Gloria* illustrates Haydn's mastery of form and vivid treatment of the text. The outer sections are strongly unified by a use of recurring musical ideas and unforgettable text treatment, such as the climactic blaze at "glorificamus te." The beautiful modulating passage at "et in terra pax" returns at "Domine Deus" and in a coda to the movement, after the rhythmic fugue at "In Gloria Dei Patris." Between the outer D Major sections is the *Qui Tollis* in the contrasting key of B Flat. Here the

bass and soprano soloists nobly declaim the supplicatory text and are underpinned by unison chanting from the chorus.

A similar layout is used for the *Credo*, in which the chorus sings a strict canon with the two voice parts a fifth apart. During the lengthy and detailed text of the *Et resurrexit*, Haydn has the chorus "speak" the words on repeated notes, beginning with the words "et in Spiritum Sanctum." The movement closes with an *Amen* sung in an operatic style. The *Sanctus* is notably short, most recognizable for its broad string line, offbeat trumpet accents, and contrasted dynamics. A concise *Osanna* fugue encloses a slow *Agnus Dei* reserved for the soloist quartet alone. The music swings abruptly into D Major for the closing *Dona nobis pacem*, whose brilliance and contrapuntal energy resolve the tensions of the whole work, affirming the certainty of celestial peace.

—Katherine Welter received her Ph. D. in historical musicology at Harvard University. She is currently Director of Music at Christ Lutheran Church in Belmont and Teaching Assistant in Music at Harvard University.

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VOCAL TEXT

Mozart: Kommet her, ihr frechen Sünder, K.146

Kommet her, ihr frechen Sünder,
seht den Heiland aller Welt!
Sprecht, ist gegen seine Kinder
je ein Vater so bestellt?
Jesus leidet tausend Qualen,
bis er selbst den Geist aufgibt,
um am Kreuz die Schuld zu zahlen,
die der tolle Mensch verübt.

Come, ye shameless sinners,
behold the Savior of the whole world!
Speak out, has ever a father
been thus disposed for his children?
Jesus suffers a thousand torments on the cross,
until he himself gives up his spirit,
in order to atone for the sins
committed by foolish mankind.

Kommet, seht Mariam eben
an dem Fuß des Kreuzes an!
Kann es eine Mutter geben,
die so zärtlich lieben kann?
Ach! Mit Tränen muß sie sehen,
wie ihr Sohn am Kreuze stirbt,
und sie läßt es doch geschehen,
daß der Mensch sein Heil erwirbt.

Come, behold even Mary
at the foot of the cross!
Can there exist a mother
who can love as tenderly as she?
Ah! with tears must she see
her Son dying on the cross,
yet she lets this happen
so that mankind may obtain salvation.

Danket nun für solche Liebe,
so der Mutter als dem Sohn,
Und verschreibt auch eure Triebe
lebenslang zu ihrem Lohn;
treffet einen Bund mit ihnen,
stets im Lieben treu zu sein,
und hinfüro eure Sinnen
bloß zu ihrem Dienst zu weih'n.

Give thanks then to the Mother
and to the Son for such love,
and let your lifelong desires
be made over to them.
Make a covenant with them,
to be ever faithful in love,
and henceforth to dedicate your hearts,
solely to their service.

Mozart: Ergo interest, an quis - Quaere superna, K.143 (73a)

Recitative

Ergo interest, an quis male vivat, an bene?

Fidelis anima! Cogita vivas tuas, facileque, quis
tibi sit videbis exitum. Est aliquid, iram
promeruisse, an gratiam.

Aria

Quaere superna, fuge terrena, non cura reliqua,
nil enim sunt.

Therefore is it of importance whether anyone
should live badly or well?

Faithful Soul! Ponder your life experiences and
willingly, should anyone be for you you will see
the end. It is something significant to have
deserved either wrath or favor.

Seek thou the things above, flee earthly things,
do not care for the rest, for they are nothing.

Translation by T. Frank Kennedy, S.J.

Mozart: Sub tuum præsidium, K.198

Sub tuum præsidium confugimus,
sancta Dei Genitrix:
nostras deprecationes ne despicias,
in necessitatibus nostris,
sed a periculis cunctis libera nos semper.
Virgo gloriosa et benedicta, domina nostra,
mediatrix nostra, advocata nostra:
Tuo filio nos reconcilia,
nos commenda, nos repræsenta.

We fly to your protection,
holy Mother of God.
Do not reject our prayers
in our time of need,
but deliver us always from all dangers.
Glorious and blessed Virgin, our mistress,
our intermediary, our advocate:
Reconcile us, commend us, intercede for us
with your Son.

Haydn: Missa in Angustiis, Hob. XXII:11 “Nelson Mass”

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

Gloria

Gloria in excelsis Deo. Et in terra pax
hominibus bonæ voluntatis. Laudamus te.
Benedicimus te. Adoramus te.
Glorificamus te. Gratias agimus tibi propter
magnam gloriam tuam. Domine Deus,
Rex cælestis, Deus Pater omnipotens.
Domine Fili unigenite Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Glory be to God on high. And on earth peace
to men of good will. We praise Thee.
We bless Thee. We worship Thee.
We glorify Thee. We give thanks to Thee for
Thy great glory. O Lord God,
heavenly King, God the Father almighty.
O Lord, the only begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram
Patris, miserere nobis. Quoniam tu solus
sanctus, tu solus Dominus, tu solus Altissimus,
Jesu Christe. Cum Sancto Spiritu in
gloria Dei Patris. Amen.

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of the
Father, have mercy upon us. For Thou alone
art holy, Thou alone art the Lord, Thou alone,
Christ, art most high. With the Holy Ghost in
the glory of God the Father. Amen.

Credo

Credo in unum Deum. Patrem omnipotentem, factorem cæli et terræ, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia sæcula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de cœlis.

Et incarnatus est de Spiritu Sancto ex Maria Virgine: Et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

Et resurrexit tertia die secundum Scripturas. Et ascendit in cælum: sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum Dominum et vivificantem. Qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur. Qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum. Et vitam venturi sæculi. Amen.

Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt cæli et terra gloria tua. Osanna in excelsis.

Benedictus

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Agnus Dei

Agnus Dei qui tollis peccata mundi: miserere nobis. Agnus Dei qui tollis peccata mundi: miserere nobis. Agnus Dei qui tollis peccata mundi: dona nobis pacem.

I believe in one God. The Father Almighty, maker of heaven and earth and of all things visible and invisible. And in one Lord, Jesus Christ, the only begotten Son of God, begotten of his Father before all worlds. God of God, light of light, very God of very God, begotten, not made, being of one substance with the Father: by whom all things were made. Who for us men and for our salvation came down from heaven.

And was incarnate by the Holy Ghost of the Virgin Mary: and was made man. And was crucified also for us under Pontius Pilate, suffered and was buried.

And the third day He rose again according to the Scriptures. And ascended into heaven, and sitteth at the right hand of the Father. And he shall come again with glory to judge both the living and the dead, whose kingdom shall have no end. I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshiped and glorified. Who spake by the Prophets. I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead. And the life of the world to come. Amen.

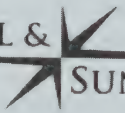
Holy, holy, holy, Lord God of hosts. Heaven and earth are full of Thy glory. Hosanna in the highest.

Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

Lamb of God that takest away the sin of the world, have mercy upon us. Lamb of God that takest away the sin of the world, have mercy upon us. Lamb of God that takest away the sin of the world, grant us peace.

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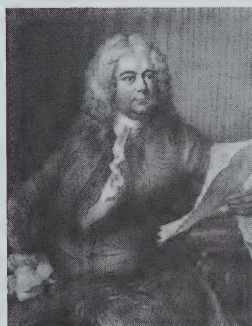
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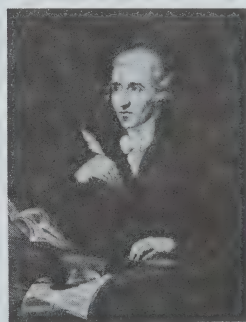
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In March 1997, an endowment of \$150,000 was established to honor the exceptional dedication of former H&H Governor Dr. George Geyer, who promoted the efforts to advance the artistic dimensions of the Handel & Haydn Society for more than fifty years. Income from this fund will be used to enhance the quality of H&H performances. H&H acknowledges the generous commitments made to honor Dr. Geyer by the following individuals:

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ABOUT HISTORICALLY INFORMED PERFORMANCE

At first, the notion of historically informed performance seems a bit daunting. It really does not take intricate musical scores and a library of books to fully appreciate a historically informed performance. What it does take is a little bit of curiosity as well as an enthusiasm for music.

Historically informed performance, or “HIP” as it is known, grew out of people’s natural need to question and experiment. After 100 years of using nineteenth-century-style orchestras for everything from Bach to Brahms, innovative musical thinkers in the 1970s raised intriguing questions such as: “If the piano was not available to Bach in his time, why do we use it now when performing his works?” In fact, the keyboard used by Bach was different from the one used by Mozart, and in turn the keyboard Mozart used was quite different from the one used by Beethoven. In addition to the changes in instrument technology and design, chorus and orchestra sizes have changed over the years. Composing a symphony for ninety players would not have endeared Haydn to his employer at the Palace of Esterhazy. How could the Prince possibly have fit all those musicians into his salon?

What HIP performances offer audiences is a chance to hear Baroque and Classical works using the same instrumentation that was available to the composer. In this way musical lines that disappear in larger, homogeneous ensembles become clearer and take on a more prominent part of the musical experience. The Handel & Haydn Society has presented HIP performances since 1986, when Christopher Hogwood assumed the position of Artistic Director, and under his guidance it has begun to develop the nation’s preeminent period orchestra. Many of the

Society’s period-instrument players come from Boston; some travel from New York, Washington and Europe to perform with the group.

Of the instruments themselves, several used in the orchestra were actually built in the Baroque or Classical periods; others are replicas designed with specific Baroque and Classical models in mind. The most visible differences between modern and period orchestras can be seen in the woodwinds, where the instruments have few keys and are actually made of wood, and in the brass, where the instruments have simpler lines and no valves. Differences less apparent to the eye than to the ear include lower pitches and the use of gut strings instead of steel.

It takes more than period instruments to create a HIP performance. H&H concerts use the most up-to-date scholarship, often through newly edited scores. Audiences have the opportunity to hear the unique textures afforded by period instruments, as well as appropriate tempos and dynamics. Christopher Hogwood, one of the early leaders in HIP, sums up his philosophy this way: “Modern instruments, which were built to be used in large auditoriums, are deluxe machines; they are rich, full, bright. Original instruments sound sweeter, leaner, less heavy. Often, they are more transparent, more articulate, more rhythmic. What is significant is that the sound they produce enables us to approach more accurately the style and sound of the classical composers. We follow their conventions; we do not force them to follow ours.”

—Adapted from *H&H’s 1990 Jubilee Festival program book*

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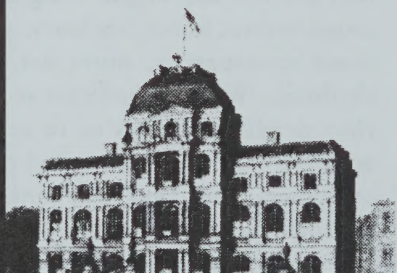
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